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**HANDEL**  
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*at Symphony Hall*

Thomas Dunn, Artistic Director

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# Handel & Haydn Society

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171st Season, 1985-1986

Thomas Dunn, Artistic Director

Symphony Hall, Boston

Wednesday, February 12, 1986 at 8 p.m.

Friday, February 14, 1986 at 8 p.m.

Mark Kroll, *harpsichord*

Thomas Dunn, *conductor*

**C.P.E. Bach**      **Concerto in d minor**

Allegro

Poco Andante

Allegro assai

**Piotr Illych Tschaikovsky**      **Serenade Op. 48**

I.    Pezzo in forma di Sonatina

II.   Walzer

III. Élégie

IV.  Finale (Tema Russo)

INTERMISSION

**Francis Poulenc**      **Concert Champêtre**

Allegro molto

Andante

Finale

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*The Handel and Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Council.*

*We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel and Haydn Society.*



### THOMAS DUNN, Artistic Director

A native of Aberdeen, South Dakota, Thomas Dunn is a graduate of three universities and two conservatories with degrees in such subjects as organ and conducting. He recently received an honorary Doctorate degree from Providence College.

Among Dr. Dunn's activities are nationwide appearances as a guest conductor, as well as numerous recordings on Decca, RCA, and Advent Cassette labels. He has also taught at many prestigious colleges and universities, including the University of Pennsylvania, Swarthmore, Westminster Choir College, Union Theological Seminary, Peabody Conservatory, and Ithaca College. Currently, he teaches conducting and is the head of choral activities at Boston University.

Impressed with his growing reputation, Boston's Handel and Haydn Society engaged Dr. Dunn as their Artistic Director, a position he has retained nearly two decades. This season marks his final year as Artistic Director with the Society; under his guidance Handel and Haydn has become a fully professional organization with a broad and varied repertoire.

### MARK KROLL, Harpsichord

Mark Kroll has become recognized as one of the finest harpsichordists of his generation, performing throughout North America, South America, and Europe. Recent performances have included concerts for the Gulbenkian Foundation in Lisbon and Spanish National Radio in Madrid, a recital and concerto in Rome, a performance as the official guest of the city of Barcelona, and an appearance as concerto soloist with Sir Colin Davis and the Boston Symphony Orchestra. He is the recipient of a grant from the Martha Baird Rockefeller Foundation and has just been awarded a Solo Recitalist Grant from the National Endowment for the Arts.

### CONCERT CHAMPÊTRE

Poulenc's *Concert champêtre* was the young composer's first important orchestral work. It was written as the result of a commission from the famous harpsichordist Wanda Landowska, who had a place in the French countryside and whose pioneering work and musicianship Poulenc much admired.

The "rustic" quality mentioned in the title not only refers to Landowska's country house, but it is also suggestive of the eighteenth-century, with its sanitized view of the cherry-cheeked cherubs and frolicking flouncy milkmaids. Poulenc himself described the work as "close to the spirit of the eighteenth century," and this element colors much of the music.

The first movement opens with a slow introduction which brings in the "outdoor" instruments, the horns, and a deliberately modal-sounding melodic interval. In the movement proper neo-classical ideas are juxtaposed with more modern, sometimes satirical, elements.

The slow movement is gently lilting, while the finale opens with solo virtuosity, recapitulates much material from the first movement, and ends with the harpsichord alone.

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### CONCERTO IN D MINOR

The second surviving son of Johann Sebastian Bach and his first wife, Maria Barbara, Carl Philipp Emanuel Bach was born in Weimar where his father held the post of court organist and Konzertmeister. Unlike his father, Philipp Emanuel received a broad liberal university education in order that he might rise above the station of mere musician. Yet, as we know, a musician is what he became, though he quickly turned into one of the most prominent in Germany, working at the court of Frederick II of Prussia (Frederick the Great) for thirty years and then as Kantor at Hamburg, where he succeeded his godfather, Telemann. Philipp Emanuel's music represented the new style in vogue at mid-century. Rather than stressing a single affect during the course of each movement, it was more flighty, more changeable and quixotic. With his brother, Johann Christian, Philipp Emanuel brought the keyboard concerto from the newly invented genre of his father to a development which would lead directly to the piano concertos of Mozart.

The Concerto in D Minor is a flamboyant and colorful work both in its writing for the soloist, and in the contrasting orchestral scoring. The outer movements are rich and extrovert, while the slow movement spins a long lyrical line into expressions of passion.

### Orchestra

Flutes	Violas
Elinor Preble	Gerald Tarack
Julie Scolnik	concertmaster
Oboes	Valeria Kuchment
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Barbara Knapp	Mark Beaulieu
Clarinets	Craig Burket
Thomas Hill	Lisa Crockett
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Judith Bedford	Sharan Leventhal
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Richard Menaul	Robert Riggs
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Louisa Striker	Judith Shapiro
Trumpets	Wilma Smith
Randell Croley	Tison Street
Thomas Cook	Violas
Trombone	Scott Woolweaver
Paul Gay	Jonathan Bagg
Tuba	Emily Bruell
Robert Carriker	David Allcott
Timpani	Cellos
Braham Dembar	Bruce Coppock
Percussion	Karen Kaderavak
Dennis Sullivan	Ronald Lowry
Organ	Andres Diaz
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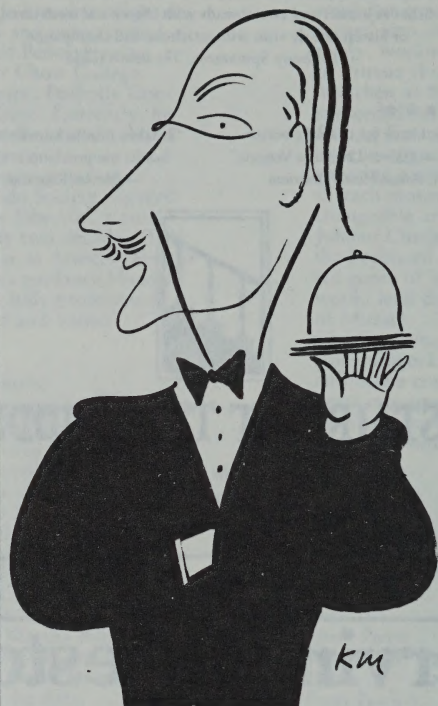
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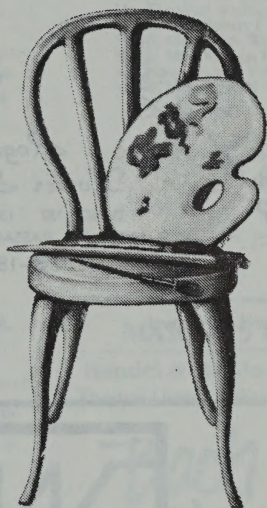
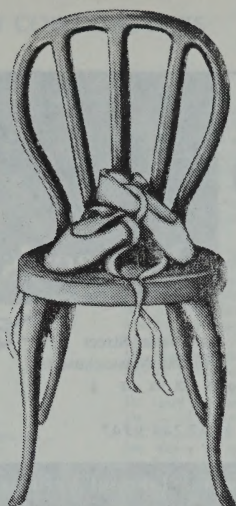
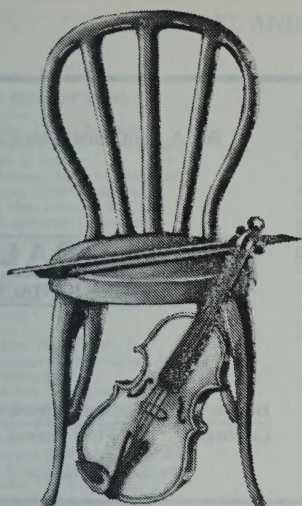
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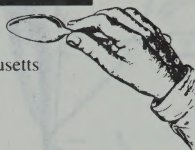




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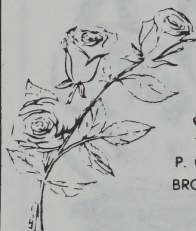
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Compiled as of January 27, 1986

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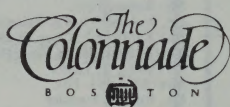
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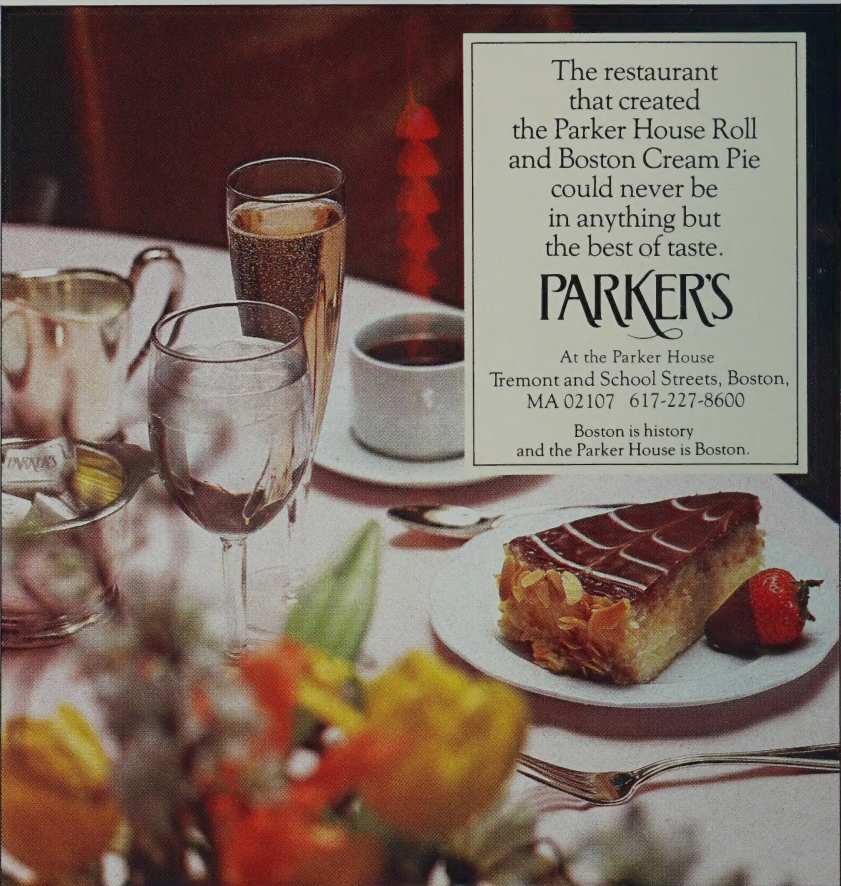
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